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## BALZAC ON MUSIC AND MUSICIANS.

BY FR. NIECKS.

(Continued from p. 6.)

MOST of the translated extracts from Balzac's "Ursule Mirouet," with which I concluded the first instalment of my study, are admirable; the correctness of one or two of them, however, may be questioned. Does it really often happen that "a piece poor in itself, but well performed by a young girl under the sway of a profound feeling, makes a deeper impression than a grand overture splendidly executed by a clever orchestra"? I suppose the meaning of Balzac is that the simple, natural outpouring of joy and sorrow by an innocent girl is more touching than the pretentious simulation of unfelt emotions by a band of professional musicians. The theory is unexceptionable. But how does it stand with the practice? My experience tells me that profound feeling is not a common commodity with girls. And if it were, the ability of giving it artistic expression would not be found to be common. A little scraping or strumming does not suffice for the interpretation of the subtleties and immensities of feeling. Of course in novels we meet constantly with young ladies who perform wonderful emotional feats with their piano, violin, or voice; unfortunately, one hardly ever meets with any in actual life. In their good performances they express as a rule nothing but the feeling of their masters; and when venturing to be independent, they show rarely anything better than affectation and utter want of feeling, intelligence, and taste. *Amica Clara, amica Helena, sed magis amica veritas.* May my fair friends forgive me! The shortcomings above pointed out, however, are not peculiar to young ladies. Indeed, the difficulty people find to be natural in art, to do what would seem to be obvious, has always been a matter for wonder to me. The problem may be studied in all kinds of

cultivators of music, from the vilest street musicians upwards to the most brilliant virtuosos.

I take also exception to another remark of Balzac's. He says:—

"There is in every music, besides the thought of the composer, the soul of the performer, who, by a privilege belonging only to his art, can give sense and poetry to phrases of no great value."

In the first place, the faculty of giving sense and poetry to phrases of no great value is not a privilege belonging only to the musical art. It is a faculty also exercised by the actor. And does not the painter likewise invest the commonplace with undreamt-of beauties? No doubt, the thought of the performer and of the composer are often at variance. But the former fails in the discharge of his duty to the extent of the divergence of his thought from that of the latter. The bare notes can be made to mean many things, because pitch and measure do not represent the sum total of the musician's stock-in-trade. The unavoidableness of misinterpretations, especially in the present imperfect state of our musical notation, must be admitted; but let us not look upon the intentional and unintentional deficiencies of executants as excellencies, upon their vanities and stupidities as virtues.

My next extract will be from Balzac's novel, "César Birotteau." The mention of Beethoven's fifth symphony, *à propos* of a ball given by a *parvenu* performer, may appear far-fetched; but this fact cannot diminish the interest which the passage has for us:—

"In the *œuvre* of Beethoven's eight symphonies\* there is a fantasia, as grand as a poem, which dominates the *finale* of the symphony in C minor. When, after the sublime magician's slow preparations, so well understood

\* Did Balzac not know the ninth, or did he regard it as a work *sui generis*? When Balzac wrote *César Birotteau*, the Choral Symphony had already been repeatedly performed at the Société des Concerts.

by Habeneck, a sign of the enthusiastic conductor has lifted the rich canvas of this decoration, calling forth by his bow the dazzling motive towards which all the musical powers are converging, the poets whose hearts then throb will understand that Biroteau's ball produced in his life the effect which on their souls was produced by this pregnant motive, to which the symphony in C owes perhaps its supremacy over its brilliant sisters. On the raising of his stick a radiant fay rushes forth. One hears the rustling of purple silk curtains which angels raise. Golden doors, sculptured like those of the baptistry of Florence, turn on their diamond hinges. The eye loses itself in splendid views, it embraces a row of marvellous palaces, whence glide beings of a superior nature. The incense of prosperity fumes, the altar of happiness flames, a perfumed air circulates! Beings, with a divine smile, clothed in white, blue-hemmed tunics, pass lightly under your eyes, showing faces of superhuman beauty, forms of infinite delicacy. Cupids flutter about, scattering the flames of their torches. You feel yourself loved, you enjoy a happiness which you aspire to without comprehending it, bathing in the floods of this harmony which streams and pours on everyone the ambrosia he chooses. Your heart is touched in your secret hopes, which for a moment are realised. After having walked in the heavens, the enchanter, by the profound and mysterious transition of the basses, plunges you again into the swamp of cold realities, to take you out of it again when he has made you thirst for his divine melodies, and your soul cries: Encore! The psychical history of the most brilliant point of this beautiful *finale* is that of the emotions lavished by this *fête* on Constance and César [Birroteau, wife and husband]. Collinet had composed with his *galoubet* the *finale* of their commercial symphony."

If the reader tries to realise the effect on the auditor of the transition from the *scherso* to the *finale* and of the *finale* itself, he will agree with me in thinking that Balzac's poetical rhapsody on Beethoven's fifth symphony is not so mad as it appears at first sight. Perhaps some may ask: What is a *galoubet*? It is a primitive Provençal *flûte à bec* (i.e., beak-flute, or direct flute), which has three finger holes, and which the player holds in the left whilst with the right hand he beats the *tambourin* (a long, narrow drum). Balzac uses the word instead of flageolet. And who was the performer mentioned by him? This was no doubt the elder Collinet, a great virtuoso on, and composer for, the flageolet. "The vogue he enjoyed was such," says Fétis, "that one did not like to dance in Paris except to his flageolet." Neither the date of his birth nor that of his death is known. The younger Collinet, born in 1797, a son of the elder, was likewise a virtuoso on the flageolet, playing the solo in Musard's band, and at the Court balls. "There was in his playing more taste and elegance, if not more skill in the execution of difficult passages," than in his father's.

Here is another musical extract from the same novel to which the above belongs:—

"Imagine the pleasure of the *parvenu* peasant [César Biroteau] when he heard his charming [daughter] Césarine play on the piano a sonata of Steibelt's, or sing a romance!"

In the second decade of this century—that is the time of Balzac's story—Daniel Steibelt was not yet

out of fashion. The last quotation leads me to a passage in another novel, "*Le Cousin Pons*," a passage in which Balzac shows his familiarity with musicians more fully. Speaking of one of the heroes of this novel, he says:—

"This pianist, like all pianists, was a German, a German like the great Liszt and great Mendelssohn, a German like Steibelt, a German like Mozart and Dussek, a German like Meyer [Charles Mayer], a German like Doehler, a German like Thalberg, like Dreyschock, like Hiller, like Léopold Mayer [Meyer], like Crammer [J. B. Cramer], like Zimmermann and Kalkbrenner, like Herz, Woëtz [J. B. Woëtz], Karr, Wolff, Pixis, Clara Wieck, and particularly all Germans."

Out of the twenty names seven at least are misspelled. I did not think it necessary to reproduce all these misspellings, which, moreover, may be chargeable to the printer, for the edition before me does not distinguish itself by the correct spelling of proper names and foreign words.\* But we cannot let off the author so easily on another count. Liszt, Wolff, Dussek, and Woëtz were not Germans: Liszt is a Hungarian, Wolff was a Pole, Dussek a Bohemian, and Woëtz a French Fleming. Still, also on this count something may be said in his defence, more especially with regard to Liszt, whose mother was a German, who received his education as a pianist chiefly in Germany, and wrote his Christian name "Franz." To say that if Woëtz was not a German, he was a Teuton, would be an insult to French patriotism, which, indeed, has been stung to the quick by Balzac's assertion that all great pianists are Germans. A patriotic editor commented on the passage in question as follows:—

"We beg to point out that since the time when Balzac wrote these humorous lines, the French pianoforte school has taken the first place. To the foreign celebrities we can oppose Saint-Saëns, Delaborde, Ravina, Planté, Duvernoy, Ritter, Diemer, Mmes. Massart, Montigny-Rémaury, Roger-Miclos, and all the young virtuosos which our Conservatoire produces every year. We can also say that if formerly foreign masters monopolised the teaching at Paris, now, on the other hand, young people come from foreign countries, and ask to be admitted into the pianoforte classes of the Conservatoire. In short, since Balzac all this has been changed."

I leave it to the reader to make his reflections on this curious manifestation of a patriotism which is oblivious of all that lies beyond the range of its purblind vision.

I have mentioned "*Le Cousin Pons*." It is a musical novel in another sense than "*Gambara*" and "*Massimilla Doni*." The latter two productions are full of discussions on music generally, and on two famous musical works particularly; the first, on the other hand, has for its heroes two musicians, Sylvain Pons, a Frenchman, and Schmucke, a German. Passing over the minute description of the former's old-

\* This reminds me of two misprints I discovered in the first part of this study. The two names given in the second half of column 2, p. 4, should read: "*La Belgiojoso*" and "*La Visconti*."

fashioned dress and grotesque face and figure, we will join Balzac where he begins to speak of the history of this strange-looking individual :—

"On account of the figure of this bony personage, and in spite of his bold spencer, you would hardly have classed him among the Parisian artists, who are of a conventional nature, and whose privilege, very like that of the Parisian street boy, is to awaken in the *bourgeois* imagination the most stupefying [*mirobolant*] merriment. . . .

This passer-by was, nevertheless, a *grand prix*, the author of the first cantata crowned at the Institute since the re-establishment of the Académie de Rome—in short, M. Sylvain Pons! . . . the author of celebrated romances warbled by our mothers, of two or three operas played in 1815 and 1816, and of some unpublished scores. This worthy man ended as conductor at a theatre of the *boulevards*. He was, thanks to his figure, professor at some boarding-schools for young ladies, and had no other income than his salary and the fees of his lessons. *Courir le cachet*\* at his age! . . . How many mysteries in this so little romantic situation!

"The last wearer of a spencer wore then upon him more than the symbols of the Empire, he wore a great lesson written upon his three waistcoats. He showed gratis one of the numerous victims of the fatal, calamitous system called *Concours* [competitive examinations], which is still in vogue in France after a hundred years' practice without result. This press of intellects was invented by Poisson de Marigny, the brother of Madame de Pompadour, nominated about 1746 director of the Beaux-Arts. Now, try to count on your fingers the men of genius furnished during a century by the laureates. First, no administrative or academic effort will ever take the place of the miracles of chance to which we owe our great men. This is among all the mysteries of generation the most inaccessible to our ambitious modern analysis. Then what would you think of the Egyptians, who, it is said, invented ovens for hatching chickens, if they had not also fed these same chickens? This, however, is exactly what France does, which tries to produce artists by the hot-house of competitive examinations; but as soon as it has obtained by this mechanical process the sculptor, painter, engraver, and musician, it concerns itself no more about them than the dandy concerns himself in the evening about the flowers which he put in his button-hole. It turns out that the men of talent are Greuze or Watteau, Félicien David or Pagnest, Géricault or Decamps, Auber or David d'Angers, Eugène Delacroix or Meissonnier, men who care little about *grands prix*, and grown in the open air under the rays of that invisible sun called Vocation."

What an opportunity offers itself here to hold forth on examinations and the conferring of degrees! A calm consideration of these subjects becomes indeed more and more needed. If a stop is not put to the advancing tide, all thorough study will be a thing of the past, and pretentious mediocrity and worse will rule the land. But I must resist the temptation, and proceed with Balzac's account of Pons, omitting, however, a description of the latter's passion for *bric-à-brac* :—

"The feeling of the beautiful, preserved pure and vivid in his heart, was, no doubt, the principle of the ingenious,

delicate melodies, full of grace, which secured for him a reputation from 1810 to 1814. Every reputation which is founded in France on the vogue, fashion, or ephemeral follies of Paris produces men like Pons. There is no country where one is so severe in great matters and so disdainfully indulgent in little ones. Soon drowned in the floods of German harmony and in the Rossinian production, if Pons was in 1824 still an agreeable musician and known by some last romances, imagine what he could be in 1831! Accordingly in 1844, the year when he began the only drama of his obscure life, Sylvain Pons had attained the value of an antediluvian *croche* [a quaver]; the music-sellers knew nothing of his existence, although he composed at a moderate price some pieces for his and the neighbouring theatres.

"This good man, moreover, did justice to the famous masters of our epoch; a fine performance of some choice pieces made him shed tears; but his religion did not reach the point where it borders on mania, as with Hoffmann's "Kreisler"; he let nothing be seen, he enjoyed within him in the manner of the hashish-eaters and *Tériakits*. The genius of admiration and comprehension, the only faculty by which an ordinary man becomes the brother of a great poet, is so rare in Paris, where all ideas resemble travellers entering a hostelry, that one must accord Pons a respectful esteem. The fact of the good man's failure may seem exorbitant; but he confessed naively his weakness in the matter of harmony; he had neglected the study of counterpoint; and modern orchestration, grown beyond measure, appeared to him inapproachable at the moment when, by new studies, he would have been able to maintain himself among modern composers, to become, not a Rossini, but a Hérold. In short, he found in the pleasures of a collector such solid compensations for the failure of his glory that if he had had to choose between the possession of his curiosities and the name of Rossini, would you believe it? Pons would have chosen his dear cabinet."

The German musician Schmucke is no less interesting a personality than the Frenchman Pons. I may say in passing that Balzac's acquaintance, Strunz, of whom we spoke last month, seems to have been an unconscious sifter to the portraitist for certain features of his heroes. At least, one meets in the course of the novel with certain indications that lead one to think so. For instance, Schmucke becomes *chef du bureau de copie* at a theatre. Similarities of character the reader will notice in the quotations :—

"Although a great composer, Schmucke could only be a demonstrator, to such an extent his character shrank from the audacity necessary to the man of genius in order to manifest himself in music. The *naïveté* of many Germans is not continuous, it ceases; that which still remains with them at a certain age is taken, as one takes water from a canal, at the source of their youth, and they make use of it to fertilise their success in everything—science, art, or money—while turning aside suspicion. In France some cunning people substitute for this German *naïveté* the stupidity of the Parisian shopkeeper (*épicer parisien*). But Schmucke preserved all the *naïveté* of his childhood, as Pons preserved on him the relics of the Empire, without knowing it. This true and no less German was at once the spectacle and the spectators; he made music for himself. He inhabited Paris as a nightingale inhabits its forest, and he sang there, the only one of his species for twenty years, till the moment when he encountered in Pons another self.

\* To give private lessons at the houses of the pupils—lit., "to run after (or, to hunt) the ticket." The expression comes from the custom of giving to the teacher at the end of each lesson a *cachet* [ticket].



"They believed firmly that music, the language of heaven, was to the ideas and feelings what the ideas and feelings are to speech; and they conversed for ever on this system, answering each other with orgies of music in order to demonstrate to each other their own convictions, after the manner of lovers."

One more extract from "Le Cousin Pons." The truth of one half of the following remark I believe in; the truth of the other half those matrimonially experienced must deny or admit:—

"In the long run it is with a profession as with marriage: one feels no longer anything but its inconveniences."

#### THE LATE MR. JOSEPH MAAS.

By the death of Mr. Joseph Maas the musical world has lost one of the finest tenor vocalists of the present century. He was gifted with a voice of rare purity, sonority, beauty, and compass, and he was thus enabled to excel as a singer in every branch of art, high and low, in opera, oratorio, or ballad. His death leaves a gap which will not soon be filled, and the sad end to his earthly career is mourned as a national loss.

He was descended from an old Dutch family settled on the shores of the Medway since the seventeenth century, and was born at Dartford, in Kent, on the 30th January, 1847. At the age of nine he was admitted as a chorister in Rochester Cathedral. Among his contemporaries were the brothers J. F. and J. C. Bridge, now the organists of Westminster Abbey and Chester Cathedral, Dr. Armes, of Durham, Dr. Crow, of Ripon, and others. When he left the choir he received an appointment in a government office at Chatham, and, upon the recommendation of Mr. Charles Roach Smith, the celebrated antiquarian, he resumed the study of music as a tenor singer. He went to Milan for two years, and on his return made his first appearance at one of Henry Leslie's concerts, on the 9th February, 1871. He afterwards appeared (August, 1872) on the stage in *Babil and Bijou*, at Covent Garden, and made a great hit by his singing. He then visited America, and became famous as an operatic singer, and returned to London as a member of Carl Rosa's Opera Company in 1877. He appeared at Her Majesty's Theatre and at Covent Garden in Italian opera, and sang with success in Paris and Brussels. His last operatic "creation" was that of the part of Des Grieux in Massenet's opera, *Manon Lescaut*, at Drury Lane Theatre, last year. At the provincial festivals his talents were the main support of the musical success achieved. He was conscientious, honest, and single-minded in all he undertook, no matter how difficult or ungrateful the duty may have been. He was rapidly improving as an actor, and his histrionic ability was developing in a manner which seemed to promise as good results as he achieved by his singing.

He died at four o'clock on Saturday morning, the 16th, at his residence, 21, Marlborough Hill, St John's Wood, after an attack of fever arising from rheumatism, to which he was liable.

His remains were interred in West Hampstead Cemetery on the 20th, the service being celebrated by the Rev. R. Duckworth, Canon of Westminster and vicar of St. Mark's, Hamilton Terrace. The first portion of the service was given in the church, and a choir, composed of members of Westminster Abbey, St. Paul's Cathedral, the Chapel Royal, and others, including among its ranks Mr. E. Lloyd, Mr. Barton McGuckin, Mr. Santley, Mr. Lewis Thomas, Mr. Bridson, and his old schoolmaster, Mr. W. Makepeace, of Rochester, sang the sentences of

Purcell and Croft, the anthem "Blest are the Departed," and a beautiful hymn, "Brother, thou art gone before us," written by Dr. Bridge, of Westminster Abbey, who presided at the organ, in which the greater part of the congregation joined. As there was a large number of distinguished professional musicians in the congregation, the effect of this hymn was both affecting and solemn. There were very few dry eyes either in the church or at the grave. It is calculated that there were over three thousand persons in the cemetery.

A vast number of beautiful and choice flowers, wreaths, crosses, and crowns were sent by sympathising friends from all parts of the kingdom. The chief mourners were his father, his brother, and his brothers-in-law, and his intimate friends Mr. Johnstone, of Birmingham, Signor Foli, Mr. J. Bennett, Mr. Charles Lyall, Mr. Wood, of Chatham, Mr. C. Roach Smith, and Mr. W. A. Barrett.

Steps have already been taken to perpetuate his name by the establishment of a scholarship for tenor vocalists, and by the erection of a suitable monument over his remains. For this a public appeal will be made, and it is believed that a liberal response will be made, for by all to whom he was personally known he was loved, and where his talents only brought him into acquaintance, he was admired.

#### HEARD IN THE STREETS.

SOME OF THE QUIANT CRIES SENT UP BY PERIPATETIC VENDORS OF PHILADELPHIA—THE RICH CALL OF THE CHIMNEY-SWEEP AND THE QUEER NOTES OF THE OYSTERMAN AND FISHWOMAN—AN INTERESTING STUDY OF THEIR NOTATION AND OF THE SINGERS THEMSELVES—THE HOT-CORN MERCHANTS.

THE musical notes uttered by many of the itinerant vendors of wares of all sorts in various countries in what is called their "cries" have always attracted attention. Musicians and dealers in folk-lore have alike made them the subject of note and comment. Some of the cries have been musical enough to arrest the attention of composers, who have interwoven them one into the other, or have made particular phrases the *canto fermo* upon which to exercise their ingenuity in counterpoint, or exhibit their appreciation of humour which the odd juxtaposition of sentences, words, or phrases can bring about. The oldest example of the mixture of street sounds made into harmonious combination is that of Clement Jannequin (about 1480—1559), one of the Netherlandish musicians of the sixteenth century, who settled in the French capital.

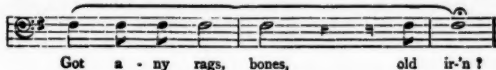
He was born about the year 1480, and lived until about the year 1559. His madrigal of the "Cries of Paris" is not only the earliest example of such a combination, but it is one of the first of a series of pieces in which humour in music is attempted. Later composers of our own nation have left their productions of the like kind dealing with street cries, but the article which follows is perhaps the first which has attempted to deal with the subject from a Transatlantic point of view and experience. All these little matters give an insight into manners and habits which are the more valuable as showing the character of a people, because they are not considered worthy of notice in a general way by those who compile books of travel to glorify their own powers of observation.

Itinerant vendors, who, from the nature of their wares or customs peculiar to their vocation, cry their commercial bargains in the streets, afford, by their noisy iterations, an interesting subject for the musical student. From the seller of peanuts, whose rickety booth clings,



barnacle-like, to the sheltering wall of a corner building, to the prowling cough-drop man, who treads the crowded pavements with dull pace and tireless progress, emitting raven-like croaks at regular intervals, as if his hoarseness bore testimony to the dismal possibilities of outdoor life without cough-drops, every merchant salesman of the street, with faith in the business benefits of unlimited advertising, seeks his customers through the medium of lung-power and free air.

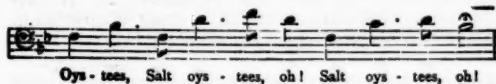
Why he should select the organ of hearing for the announcement of his wares and the argument of their superiority is a question, in the abstract, fit for the consideration of a philosopher of commerce. At all events, it is the ear which must bear the brunt of his persistent appeal, and when, under favouring conditions, the vendor succeeds in attracting the attention of a mind susceptible to his argument, the customer is found and other senses are played upon before the transaction is completed. The possibilities of sight are always secondary to the certainties of hearing, in the vendor's estimation, so he lifts up his voice in every conceivable key, and shouts, calls, sings, or yells, with varying force and inflection, according to circumstances. The vocal range of the street crier is from a middle bass E to a tenor F, the average being a middle C. Without a robust middle C in his register the street crier is pretty nearly sure of being discounted by his fellow-vendors who are gifted with the penetrating qualities of that and still loftier tones. The wandering collector of rags intones his inquiry usually about F sharp, and the smorzando passage, which he



chants at the back gate, will defy the 'celloist's skill to imitate. Sometimes the oft-repeated solo is varied by the interposition of a semi-tone lower, just after the "rags," and continuing through the "bones," but the reciting tone is invariably restored upon the "old ir'n" to complete the musical idea. The monotone is almost invariably used when the street-crier carries monosyllabic wares. If he lacks syllables he sometimes repeats the burden of his song, as "Coal! Coal! Coal!" which, with the proper shade of crescendo, only attained by long practice outdoors, where acoustic properties are most severe upon vocal efforts, will travel solidly along a narrow court for three blocks and force its way through the chinks and crevices of a tenement, where a shivering woman cowers in front of a dull grate, and at the coal vendor's cry rouses up, throws on the last shovelful of the precious warmth with one hand, grasping in the other the pennies which must go to buy her children bread.

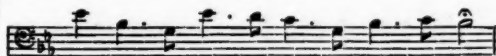
#### THE OYSTERMAN'S MUSIC.

The song of the oyster vendor in an Eastern city is heard in the land, and his variations upon the single shelly theme are well nigh endless.



This was the melodious strain with which a tenor huckster serenaded the housewives along Christian Street one day last week. It was a cold day for both singer and bivalves, for the little cart travelled from Front to Fourth without a response from the culinary Juliets who are supposed to do the balcony act in response to such troubadour summons by appearing at the front door and

asking, "How much?" The huckster sang his solo sturdily, however, and, after a warming lotion for his vocal chords, turned south on Fifth, his cry still ringing in the same key. Further down-town, at Ninth and Reed, another oysterman was singing:—

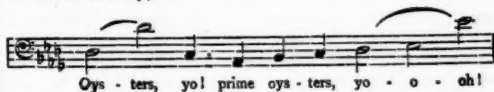


There was no particular tempo in his song, but the fortissimo with which it was rendered was invariable, and the voice was full of baritone richness. He stopped and gave three voluntary encores of his melody, it being evidently his stock piece. Making a long pause on the final B flat he turned around in time to answer a fresh-faced Irish girl, in the same breath, "Sixty cents a hundred—good morning, Mary."

While the oyster-knife clicked, and Mary stood shivering in the wind, she said:—

"You don't sing in the big operas any more, do you Charley?"

"Don't git time," was Charley's answer. "If Maple-son comes along I will be all hunki-dori for a week or two. I'd rather do the soldier business in *Faust* than sell oysters, even if there ain't so much in it," and Charley whacked the butt of his oyster-knife upon a helpless mollusc, and hummed the soldier chorus from his favourite opera, marking time with his foot. There was a reasonable quantity of melody in Charley's oyster cry, but the musical complaint of a negro huckster next morning was a most reckless violation of the laws which govern song. This was his cry,



The gradual merging of the last three tones into a single aspirate was a genuine feat of plantation minstrelsy, and when he reached the topmost tone of his curious theme he drew it out until the last atom of breath was expended and the whites of his eyes turned up.

In all the Eastern cities the oyster is huckstered in major tones. There is nothing suggestive of sentiment or reflection in the shelly ware, and the songs lifted up along the streets to advertise its sale are sturdy and full of business vigour. Hominy, hot corn, crabs, pepper-pot, and water-melons supply the more reflective themes, and give scope to composers whose musical abilities show to best advantage in minor tones.

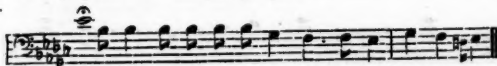
#### THE ANCIENT HOMINY MAN.

The street cry is never hereditary. The song dies with the man which composed and the voice which sang it. The old hominy man whose Uncle Tom figure was as familiar in the northern part of the city as the street lamps, has passed away, and his plaintive song is but a memory. Several presumptive hominy men have tried to sing it through the streets, but hominy-consumers are not to be deceived by the vocal mask, and deal instead with the grocery stores. The negro patriarch sang



and in such clear ringing tones that he could be heard a good half mile in the early morning. Not less plaintive

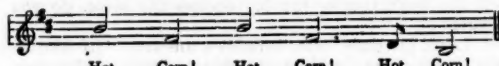
than the hominy call is the clarion water-melon song with which a one-legged vendor serenades his patrons on summer evenings. Sometimes he rides silently for a whole block, and, stopping his shaky vehicle at the next corner, opens in stentorian tones:



Here's your ripe water-melons, all red and ripe, Try 'em before you buy 'em!

The final guarantees of his fruit are chanted upon the three minor tones with funeral pathos, and the invocation ends with an almost spiteful grace note and grammatical precision.

"Oft in the stilly night" the "hot corn" woman pours the contralto richness of her cantabile refrain upon the chilly atmosphere. A pickaninny no larger than the hot-corn can crouches beside her on the steps, shivering till the thin soles of his shoes rattle jigs on the granite, while his ebon-faced mother lulls him with—



Hot Corn! Hot Corn! Hot Corn!

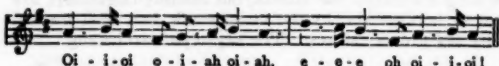
The fish-woman is a vocal terror, and able-bodied specimens, with the regulation face of wrinkles and tan, generally possess the ultra-Patti register. High F is mere sport for these early morning songsters, and Fish-town legends tell of a particularly lofty-voiced piscatorial siren who lured her patrons from couches and dreams in a voice as clear as piccolo G. It may be a fish story, but living evidences of these prima donnas are plentiful enough to attest that wonderful capabilities still exist. The fish-woman's song possesses no operatic difficulties as to intervals, as it consists simply of a tone and its higher octave. Its difficulty lies in the pitch, which, like the price of her fish, the higher it is the better. In summer-time she sells blackberries, but her voice is weather-proof, and at early dawn she makes amends for the absence of skylarks within city limits by her cloud-reaching:



Buy a - - ny black - - ber - - ries?

#### THE CHIMNEY-SWEEP'S SONG.

The most musical cry of the street is that of the chimney-sweep, but since the advent of anthracite coal his chorister voice is seldom heard. Occasionally, however, the blackened and soot-begrimed singers may be heard in Philadelphia, where the old-fashioned wood fireplace still sends forth its crackling cheeriness, and the soot which pestered good old grandmothers by dropping into the saucpan at most untimely intervals gives the sweep employment. His song is purely syllabic, and in close imitation of vocal methods which give the full, open throat syllables the lowest tones. He sings the upper tones with the sounds thrown forward into the roof of the mouth. His theme is a rondo:

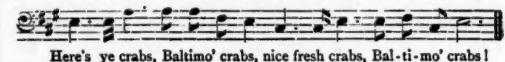


Oi - i - oi e - i - ah oi - ah, e - e - e oh oi - i - oi!

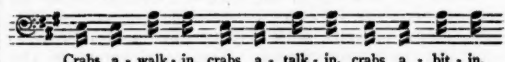
A peculiarity of the street cry is that all wares cannot be melodiously advertised. The milkman shouts his cry with exclamatory staccato or toots a bugle to arouse his patron. Sometimes he lengthens the monosyllable and shouts "Meelk!" but there is no possible range for melody in his cry. The soapfat man, conscious of his humble

calling, likewise refrains from musical utterances, and jerks out his bisyllabic announcement in two solid chunks. Vendors who stand still generally employ more enunciation or conversational tones, but the vendor in motion is aroused to melody and tempo. The broom-seller is an exception. He shouts: "Brooms?" with the guttural volume of a mastiff, while the charcoal man occasionally insinuates a few notes into his well-known cry, and comes a shade nearer to being a street singer. Crabs furnish an erratic and grotesque subject for vocal compositions.

Usually the crabman is an African, brimful of wit and melody, and his extempore recitals, though nondescript, savour of rollicking plantation music. He praises the edible qualities of his crabs, and heaps all sorts of humorous abuse upon their awkwardness. Standing one night last week, a well-known darkey crabman sang:



Here's ye crabs, Baltimo' crabs, nice fresh crabs, Bal - ti - mo' crabs!



Crabs a - walk - in, crabs a - talk - in, crabs a - bit - in,

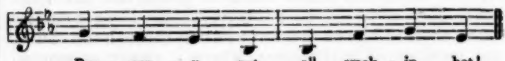


Crabs a - fight - in, fresh crabs, Cr - r - r - r - abs!

There was a business earnestness in his first strain, and the theme was choice enough for a fugue, but the concluding recital of crab behaviour was inimitably funny, and rendered with an indescribable turn of voice and jig-like shuffling of his feet upon the pavement, such as none but the Carolina cotton-field darkey can give in its natural perfection.

#### PEPPERY-POT MELODIES.

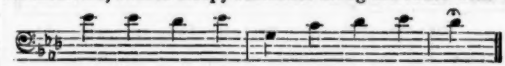
The pepper-pot vendor is either a man or woman, and usually haunts the market-houses to waylay pedestrians homeward bound at late hours of night. Like the "hot corn" song, the pepper-pot melody must be plaintive to be fetching, and a single false note will sometimes send a hungry man skurrying just as he is about to invest in a dime's worth of the steaming mess. A pepper-pot siren measures out the cheery tones at such a doleful pace that the pretty strain can scarcely be recognised of the English clock chimes.



Per - per - y pot, all smok - in hot!

A wandering pepper-pot vendor has either plagiarised from Verdi or Sullivan, as his wailing supplication is a musical hybrid between the opening notes of the *Mikado* Snickersnee trio and a few familiar tones of Azucena's lament in *Travatore*. Not having pirated the *Mikado* strain bodily, there is no possibility of Sir Arthur's injunction.

The fish huckster employs extra syllables to fill out his air, and some of his inventions are marvellous. A fishman, with a winkleman voice and a strain Wagnerian in its intervals, rouses sleepy residents along his route with



Yeh - de cat - fish, fresh cat - fish, yai - oh!

These cries are all peculiarly local and distinctly Philadelphian. Without being similar in musical construction, there is a resemblance between many of them, particularly as rendered by the vendors themselves.—*Philadelphia Press*.

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 8.)

## ENGLISH COMPOSERS OF SACRED MUSIC.

*The Commonwealth, Charles II., and William III.*

- 1658—1695. PURCELL, HENRY; b. in London, d. there. Pupil of Cooke and Humfrey, also of Blow. Composer of a Te Deum and Jubilate, 3 services, 20 anthems with orchestra, 32 with organ, 2 Latin psalms, and 5 canons. See Novello's "Purcell's Sacred Music" (1829—1832), also "Harmonia Sacra," and the collections of Boyce, Arnold, Page.
- 1660—1717. PURCELL, DANIEL; b. in London, d. there. 1688, organist of Magdalen College, Oxford; 1713—1717 organist of St. Andrew's, Holborn; composer of the "Psalms set full for the Organ or Harpischord, as they are played in Churches and Chappels in the manner given out," &c., &c.; also of 6 anthems (choir books of Magdalen College).
- 1665—1737. BISHOP, JOHN. (See organists.) Composer of church music. No special information to be found.
- About 1669—1707. CLARKE, JEREMIAH; b. (?), d. near London. Chorister in the Chapel Royal, under Dr. Blow; 1695, organist of St. Paul's; 1700, Gentleman extraordinary of the Chapel Royal. Composer of several anthems, &c. See Groves' Dictionary, I., 365.
- About 1670—1729. RICHARDSON, VAUGHAN; b. in London (?), d. there. 1685, chorister of the Chapel Royal, under Dr. Blow; 1689, organist of Winchester Cathedral; composer of 5 anthems and an evening service (1713). See Tudway's collection and "Harmonia Sacra."
- 1677—1727. CROFT (CROFTS), WILLIAM; b. at Nether-Eatington, Warwickshire, d. in London. One of the children of the Chapel Royal, under Dr. Blow. 1700, Gentleman of the Chapel Royal; 1704, organist of the same; and 1708, organist of Westminster Abbey, and Master of the children and composer of the Chapel Royal; 1713, Mus. Doc. Oxford. In 1724 he published "Musica Sacra" (30 anthems and a burial service), republished by Novello. See also Novello's Services, &c., &c.
- 1679—1736. WELDON, JOHN; b. at Chichester, d. in London. Organist, Gentleman of the Chapel Royal; composer of several anthems and chants. See Novello's Services, &c.
- 1682—1762. ROBINSON, JOHN; b. (?), d. in London. Chorister of the Chapel Royal, under Dr. Blow. (See organists.) 1727—1762, organist of Westminster Abbey. Composer of a well-known double chant in E flat.
- 1687—1730. HINE, WILLIAM; b. at Brightwell, Oxfordshire, d. at Gloucester. 1694, Chorister of Magdalen College, Oxford; pupil of Jeremiah Clarke (see above); 1712, organist of Gloucester Cathedral. Some of his sacred compositions are to be found in the "Harmonia Sacra Gloucestersis."
- 1695—1755. GREENE, MAURICE; b. in London, d. there. Chorister of St. Paul's, under King; later, pupil of Richard Brind (+1718); 1716, organist of St. Dunstan's; 1717, of St. Andrew's; 1718, succeeded Brind, as organist of St. Paul's; and 1727, Croft, as organist and composer of the Chapel Royal; 1730, he succeeded Tudway (1656—1726) as Professor of Music, Oxford; 1730, Doctor of Music, Oxon.; 1735, conductor of the Royal orchestra; 1750, he began to publish "Cathedral Music"; composer of 40 select anthems (1743) of the oratorios "Jephthah" (1737), "The Force of Truth" (1744); one of the original founders of the Royal Society of Musicians. See Novello's collection of Services, &c., &c.
- 1699—1783. TANS'UR, WILLIAM; b. at Barnes, d. at St. Neot's. Composer of "A Complete Melody; or, The Harmony of Sion" (1735), 3 volumes; Vol. II. contains psalms with new tunes; also of "The Universal Harmony," containing the whole book of psalms, newly set, in 4 parts (1746).
- About this time, +1749. KELWAY, THOMAS; b. (?), d. at Chichester. Succeeded (1720) John Reading (very uncertain) as organist of Chichester Cathedral; composer of 7 services

and 9 anthems (to be found in the library of the Chichester Cathedral. Thomas Kelway was the elder brother of the better-known organist, Joseph Kelway.

*Queen Anne reigned from 1702 till 1714.*

- 1606—1758. TRAVERS, JOHN; b. (?), d. in London. Pupil of Dr. M. Greene; later, of Dr. Pepusch; 1725, organist of St. Paul's, Covent Garden; 1737, organist of the Chapel Royal. Composer of an esteemed and well known service in F, a Te Deum in D, and 2 anthems, &c. See Novello's Services, &c.
- 1710—1778. ARNE, THOMAS AUGUSTINE; b. in London, d. there; composed (1755) the oratorio "Abel"; 1759, Doctor of Music, Oxon.; 1764, the oratorio "Judith."
- 1710—1779. BOYCE, WILLIAM; b. in London, d. there. Pupil of Dr. M. Greene; later, of Dr. Pepusch; 1737, conductor of the festival of the three choirs—Gloucester, Worcester, and Hereford; 1749, organist of All Hallows; and 1755, conductor of the King's band; 1758, organist of the Chapel Royal; published (1760—78) "Cathedral Music," containing works of Aldrich, Batten, Bevin, Byrd, Blow, Bull, Child, Clarke, Creighton, Croft, Farrant, Gibbons, Goldwin, King Henry VIII., Humfrey, Lawes, Lock, Morley, Purcell, Rogers, Tallis, Turner, Tye, Weldon, and Wise. Of his own compositions, his widow published (1780) 15 anthems, a Te Deum and Jubilate. For a republication of his works see Novello's Services.
- 1710.—*Handel's first visit to England.* 1712.—*Handel's second visit to England.*
- 1712—1795. SMITH, JOHN CHRISTOPHER (really JOHANN CHRISTOPH SCHMIDT); b. at Anspach (Bavaria), d. at Bath. Pupil of Dr. Pepusch, Handel, and Thomas Roseingrave; became Handel's amanuensis. Composer of the oratorios: "David's Lamentation over Saul and Jonathan" (1738), "Paradise Lost," "Rebecca," "Judith," "Jehoshaphat," and "Redemption."
- 1715—1806. ALCOCK, JOHN; b. in London, d. at Lichfield. As chorister, pupil of Charles King, St. Paul's Cathedral; 1735, organist of St. Andrew's Church, Plymouth; 1742, organist of St. Lawrence's Church, Reading; 1749, appointed Master of the choristers and organist of Lichfield Cathedral; 1755, Mus. Bac., and 1761, Mus. Doc., Oxon. Published a collection of Psalms, Hymns, and Anthems of his own composition; 1753, he published a Morning and Evening Service in E minor; also, 1771, a volume containing 26 Anthems, a Burial Service, &c.
- 1714.—*Death of Queen Anne. The House of Brunswick—George I., 1714—1727.*
- 1715—1783. NARES, JAMES; b. at Hanwell, Middlesex, d. in London. Chorister in the Chapel Royal under Bernard Gates; later, pupil of Pepusch; 1734, organist of York Minster. He succeeded, 1756, Dr. M. Greene as composer and organist of the Chapel Royal; 1756, Doctor of Music (Cambridge); 1757, appointed Master of the children of the Chapel Royal. Composed 20 anthems (1778), also a Morning and Evening Service, and 6 anthems. See Novello's Services; also Arnold's Cathedral Music, and Page's "Harmonia Sacra."
- 1715 (1724?)—1790. WORGAN, JOHN; b. (?), d. in London. Composed the oratorio "Hannah" (1764). No further information to be found.
- George II., 1727—1760.*
- 1730 (?)—1810. AYLWARD, THEODORE; b. (?), d. at Windsor. 1771, appointed Professor of Music in Gresham College; 1788, he succeeded William Webb as organist and Master of the children of St. George's Chapel, Windsor; 1791, Bac. Mus., and two days afterwards Doctor of Music, Oxford. Composed 2 chants and other church music.
- 1732—1796. JONES, JOHN. (See organists.) Composed a double chant in D.
- 1733—1796. DUPUIS, THOMAS SANDERS; b. (?), d. in London. Chorister of the Chapel Royal under B. Gates; later, pupil of J. Travers (see above); 1779, organist of the Chapel



- Royal; 1790, B.M. and Mus. Doc., Oxon. Composed anthems, chants. See a collection of his Cathedral Music, edited by John Spencer.
- 1734—1808. AYRTON, EDMUND; b. at Ripon, d. in London. Pupil of Dr. Nares; 1764, Gentleman of the Chapel Royal; 1780, Master of the children of his Majesty's Chapels; 1784, Doctor of Music, Cambridge, some time after also of Oxford. Composer of 2 complete Morning and Evening Services.
- 1735—1803(?). LANGDON, RICHARD; b. at Exeter, d. in Armagh (?). Graduated, 1761, Mus. Bac. at Oxford; 1770, organist of Exeter, 1777, of Bristol Cathedral; 1782, organist of Armagh Cathedral; resigned, 1794. Published, 1774, "Divine Harmony," a collection of psalms and anthems.
- 1735(?)—1792. BOND, HUGH; b. at Exeter, d. there. Composer of 12 hymns and 4 anthems. Other information is wanting.
- 1738—1801. BATTISHELL, JONATHAN; b. in London, d. there (Islington). Chorister of St. Paul's under William Savage. Composer of 4 anthems; see Page's "Harmonia Sacra." Six anthems and 10 chants were published by Page, 1804.
- 1740—1802. ARNOLD, SAMUEL; b. in London, d. there. Pupil of Gates and Nares; 1783, organist and composer of the Chapel Royal; 1789, Director of the Academy of Ancient Music; 1773, Doctor of Music (Oxford); 1793, organist of Westminster Abbey. Composer of the oratorios: "The Cure of Saul" (1767), "Abimelech," "The Resurrection," "The Prodigal Son" (1768); 1773, Doctor of Music (Oxford). He continued Dr. Boyce's "Cathedral Music," and edited, since 1786, Handel's oratorios (40 numbers). Founder of the Glee Club.
- 1740—1820. CORFE, JOSEPH; b. at Salisbury, d. there. Pupil of Dr. John Stephens; 1782, Gentleman of the Chapel Royal; 1792, organist and Master of the choristers of Salisbury Cathedral. Composed a Service and 8 anthems, &c.
- 1746—1827. HOOK, JAMES; b. at Norwich, d. at Boulogne. Composer of the oratorio, "The Ascension" (1776).
- 1747—1782. WAINWRIGHT, ROBERT (Doctor of Music), b. at Liverpool, d. there. 1774, Bachelor and Doctor of Music. Composer of a Te Deum, the oratorio "The Fall of Egypt," the cantata "Tobit's Prayer," &c., and several popular Psalm tunes, "Manchester," "St. Gregory," "Liverpool."
- 1750—1809. BECKWITH, JOHN CHRISTMAS; b. (where?), d. at Norwich. Pupil of Dr. Philip Hayes. About 1780 organist of Norwich Cathedral; 1803, Mus. Bac. and Mus. Doc. at Oxford. Composed and published the first verse of every Psalm of David, &c.
- 1758—1836. LATERBO, CHRISTIAN IGNATIUS; b. at Fulnee, Leeds, d. at Fairfield, near Liverpool. Composer of anthems, and editor of "Selections of Sacred Music from the Works of the most eminent Composers of Germany and Italy," six volumes, 1806—1825; editor of the first English edition of Moravian Hymn Tunes.
- George III., 1760—1783.
- 1767—1838. ATTWOOD, THOMAS; b. in London, d. there (Cheyne Walk, Chelsea). Pupil of Nares and Ayrton. 1796, organist of St. Paul's, and composer of the Chapel Royal. Composer of 4 services, 8 anthems, 9 chants, &c.

(To be continued.)

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

January, 1886.

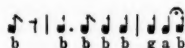
THE tenth Gewandhaus concert enabled the public to become acquainted with the Symphony in c minor by Heinrich von Herzogenberg. It had been played nearly a year ago at a concert of the Euterpe Society, but it was still a novelty for the majority of the patrons of the Gewandhaus concerts. Like most of the works of modern authors, it is pre-eminently a work of a reflective character. It is the production of a mature spirit guiding an excellent musician. It testifies nobility of thought

and sentiment. The work was brilliantly received, but the circumstance that it followed too closely after the Symphony in A minor by Brahms, which had been executed at the preceding concert, was not to its advantage. People could not help making the comparison that the symphony by Herzogenberg is a creation which was evidently built upon the lines of Brahms, and but for it would not have had any existence. Step by step the composer goes over the same paths which Brahms took in his first symphony. Herzogenberg, who lived for years in Leipzig, and has only a short time ago removed to Berlin, conducted his work himself, and thereby enjoyed at first hand the richly splendid applause with which his work was greeted. The other orchestral numbers of the evening were the overture to *Athalie*, by Mendelssohn, and the very elegantly played "Chaconne et Rigaudon," from Monsigny's *Aline Reine de Golconde*, aroused a storm of applause. The only soloist of the evening was Joseph Joachim, who played the Concerto in A minor by Viotti, the Preludio, Minuets, and Gavottes by Bach, and two pieces from the Album for Four Hands, by Schumann, instrumented by Ernst Rudorff ("Gartenmelodie" and "Am Springbrunnen"). Though the celebrated master was not altogether so good in the performance of the latter number as we are accustomed to hear him play, he was obliged to repeat the "Springbrunnen" at the request of the audience. The reason of his comparative want of success may be found in the fact that the transposition of the piece is not suitable for the violin. That Joachim played the other pieces well goes without saying. A few days later he charmed us, in unity with his quartet partners, De Ahna, Wirth, and Hausmann, by the execution of a quartet in E major by Haydn, some posthumous quartet movements by Mendelssohn, and the great quartet in B flat major by Beethoven. The execution of the famous quartet party enabled us to judge of the merits of our own players—Herren Petri, Bolland, Unkenstein, and Schröder, Brodsky, Becker, Sitt, and Klengel—and we could rejoice with a certain degree of satisfaction at the possession of so excellent a band of our own.

At the eleventh concert we heard the once famous singer, Julius Stockhausen; but those who heard him now for the first time could form but a faint idea of his former powers. His voice has lost much of its quality, so that it no longer obeys the owner's intentions. He sang the recitative and air from *Susannah*, by Handel, and the ariette and song ("Abendempfindung") by Mozart. The instrumental soloist of the evening was Eugène d'Albert. The young artist, who by his empty-headed folly has made many of his friends in England indifferent to him, seems to have made some progress in his artistic studies. Two years ago he played the Concerto in E flat major, by Beethoven, solely as a *virtuoso*, and now he interpreted the G major Concerto of the same master more like a thinking and feeling player, and less like a mechanician. His second number, some variations on a theme of Handel by Brahms, decidedly colossal in their expansion, though many details of the work are interesting and ingenious, was badly chosen and particularly wearisome. The really enjoyable portions of the evening's programme were found in the orchestral pieces, in the F major Symphony, No. 8, by Beethoven, and the "Jubilee Overture" by Weber, which latter had doubtless been chosen to celebrate the jubilee of the twenty-five years' government of the German Emperor as King of Prussia. In the first part of the concert some choruses of Mendelssohn and Rheinberger were very well executed by the Thomaner choir.

The twelfth Gewandhaus concert opened with

Mendelssohn's *Meeresstille und Glückliche Fahrt*, and finished with Schumann's B flat major Symphony. When will such another pert and lively work be written? How comparatively laboured and faded are all the so-called ingenious symphonies of our modern masters seen beside such spontaneous and original music by a composer gifted by God! The remarkable feature of this performance was that Reinecke had restored the opening of the symphony as it had been originally thought out and written by Schumann. As your readers know, perhaps, the original beginning was—



The melody could only be produced on the trumpets of that time in a coarse and unmusical manner; so that Schumann resolved to write the opening phrase a third higher, and he printed in that manner. It was an act of reverence on the part of Reinecke to restore the original conception, as there is no longer any difficulty in getting it played. Frau Schimon-Regan, the ever-welcome mistress of song, sang an old-fashioned air out of Parsiello's *Barbiere di Siviglia*, and some Gieder by Schubert and Robert Franz. She gained with the Gieder much more success than she did with the air; and following the desires of the public for an encore, she sang the charming little air of Pergolese, "Tre giorni son." A great triumph was gained by our youthful violoncello player, Herr Julius Klengel, who now deserves to hold almost undisputed rank as the first of living violoncello players. He introduced a new concerto of his own composition, which truly belongs to the best works among violoncello literature. Its only fault is that it is of too great length for ordinary use. The solo instrument is very effectively treated, and the instrumentation, which is very fine, never overwhelms it. As his second solo number he played an aria of Bach, and "Elfenreigen" by Popper. We have had plenty of extra concerts, Russian singers, and Teresina Tua, Arma Senkrah, &c., &c. The theatre is busy preparing a new opera, the last (*Frauenlob*) being a failure. The coming novelty is entitled *Die Abenteuer einer Neujahrsnacht*, and has been composed by Richard Henberger. We heartily hope to be able to report in our next letter that it is good and has been received with success.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, January 12th, 1886.

VIENNA has enjoyed four weeks of agitation and excitement as concerns concerts and so forth. Beginning with the societies, I would mention firstly the second and third Gesellschaftsconcert, under the conductorship of Herr Hans Richter. Mendelssohn's *Elijah* was down for the first day, a work so seldom performed in Vienna that it was equivalent to a novelty for a great part of the hearers. It was, therefore, a good thought to give an explanation in the programme of the origin of the oratorio, and of the first performances. Vienna was on the point of hearing it under the composer himself, in 1847, the date being fixed for November 4th. The lovers of music were therefore the more deeply affected to hear of the death of the great man on the same day in Leipsic. The performance, however, took place some days later (14th and 18th November) in the great Imperial Winter-manège, Herr Standigl singing the part of Elijah, which he created in Birmingham. The present performance was the last of the

musical festivals arranged by the Gesellschaft der Musikfreunde. This time the part of the prophet was sung by Herr Carl Hill, of Schwerin, a singer of great reputation, who delivered his task to the satisfaction of the whole audience. Our Singverein was unsurpassed in the rendering of the choruses, and the whole concert was a boon for all friends of good music. The programme of the following concert included Schubert's "Miriam's Siegesgesang," composed in March, 1828 (with piano accompaniment, which was adapted for the orchestra by Franz Lachner in 1830); "Die sieben Worte," by Heinrich Schütz, and a new "Te Deum" by Anton Bruckner. The second work was given as a celebration of the composer's birthday, three hundred years ago (October, 1585). With his four "Passionen," it gives the best proof of the great importance of the labours of the composer, who is valued as one of the founders of the oratorio. The best interpreters of the works of Schütz are the members of the Riedel'sche Verein, in Leipsic, who have performed many of his pieces, more particularly the two compositions above mentioned, very often. The name of Bruckner is now often mentioned by musicians here. One of his symphonies, performed in Leipsic and Munich, achieved a brilliant result; it is to be given in Vienna shortly by the Philharmonic Society. Bruckner is Hoforganist and professor at the Conservatoire, and has composed some great masses and other church music, and is just finishing his eighth symphony. Some of his symphonies have been performed also in Vienna. He is astonishingly rich in ideas, but his method of treatment is deficient as regards the observance of regular form. This is felt in every composition, even in those of the highest rank. The "Te Deum" has the like contrasts of luminosity and shadow, but, on the whole, there is a certain unity in its design. There is, however, a smothered elementary fire, which tried to break through all limits. The work was enthusiastically received, as are all the works of Bruckner, particularly when his enraptured friends are present. The Singakademie offered at its first concert Handel's *Athalie*, which was performed in a very becoming manner.

The fourth and fifth Philharmonic concerts presented a considerable amount of variety in the character of the compositions given. There were, for example, three orchestral numbers, namely—*Romeo and Juliet*, by Berlioz, Glinka's fantasia "Kamarinskaja," and an orchestral suite, "Scènes pittoresques," by Massenet. The latter is piquant in orchestration, but somewhat poor in musical idea, whereas Glinka's work is interesting on all sides. At the next concert we are promised the new symphony, No. 4, E minor, by Brahms, and in March Bruckner's symphony, No. 7, which is so much spoken of, is to be given. The Wiener Akademische Wagnerverein closed the old year with the cantata, "Wie schön leuchtet der Morgenstern," by Bach, Liszt's Psalm, No. 137, and some smaller works. Three quatuor-unions, those of Hellmesburger, Rosé, and Kretschmann, provided the friends of chamber-music with pleasure. On Hellmesburger's second and third evening some songs were introduced for the first time, an innovation not altogether pleasing for a Vienna audience, as I remarked in my last report. The third concert brought again, and for the last time, some vocal numbers—two songs with viola accompaniment by Brahms, Op. 91, and three of Beethoven's Scotch songs with violin, violoncello, and piano. Frau Amalia Joachim, who has not been heard in Vienna for ten years, gave a suitable rendering of the charming Scotch songs, which pleased as much as ever. Of Brahms' songs, the second, "Geistliches Wiegenlied," is the best. It is most touching in its melody and

expression. Frau Rappoldi-Kahrer, from Dresden, performed in Schumann's quintet with much musical feeling and technical finish. Both ladies were welcomed with much applause. A repetition of Bruckner's quintet, whose first performance was mentioned in my report last year, awakened enthusiasm as before. The *adagio*, the pearl of the work, is worthy to be ranked among the best compositions of the kind. Schubert's ever-pleasing quintet, Op. 163, closed the evening, which, on account of the songs, lasted too long for our audience. Frau Adelina Patti was first heard in a concert in the great Musikvereins-Saal. She selected arias by Verdi, Donizetti, Gounod's "Ave Maria," the well-known arrangement of Bach's prelude, and a duet from *La Traviata*, with Herr \*\*\* (that is, Signor Nicolini). She performed afterwards twice in the opera. The performance of the Spanish violin hero, Sarasate, was greatly admired in the two concerts he gave in the same concert-room. His pieces presented scarcely anything of musical interest, but his execution, however, was as splendid as ever. The co-operation of Frau Wilt gave the evening an extra charm. In the aria "Ozean," from *Oberon*, and another from the Hungarian opera, *Hunyady László*, by F. Erkel, the great singer displayed her voice and vocal powers to an astonishing degree—so much so, that the audience was moved to the highest delight. Frau Berthe Marx, pianist from Paris, also received a well-deserved acknowledgment of her talents.

Herr Kammer-sänger Gustav Walter, from the Opera, gave the first of his usual "Lieder-Abende," with songs of Robert Franz, Brahms, and Schumann. The songs by Brahms, five in number, were new, and all in manuscript, and found a good reception from the audience, who would have liked to have had every one repeated. The violoncello virtuosos, S. Bürger and Reinhold Hummer (the latter from the Opera), have given concerts, which have been successful. Mesdames Joachim and Kahrer-Rappoldi have also to be named among the concert-givers, whose name has been legion. As there has been nothing remarkable in them I will pass to the Opera, in order to speak of some of the interesting evenings we have enjoyed.

Two "stars," Frau Adelina Patti and Frau Marie Wilt, were the attraction on certain evenings. When the former appeared the prices were doubled all throughout, and yet the house was filled to the top. The *diva* sang Rosine and Violetta, and showed in every respect no deficiency in her gifts. The audience followed every nuance of her song and of her action with the greatest interest, and was indefatigable in plaudits. Frau Wilt had also her share of plaudits when she performed Donna Anna, Aïda, Norma, or Leonore (*Troubadour*). Frau Materna left Vienna at the end of the year. During her engagement she has been indisposed only once, and that unfortunately just on the last evening. As welcome compensation we had the services of Frau Wilt. A few words must suffice to speak of the new operetta, *Der Zigeunerbaron*, by Johann Strauss. It is performed each evening in the Theater an der Wien (suburb Wieden), and has now reached its eightieth representation. So great is the charm of melody.

Operas performed from December 12th till January 12th:—*Götterdämmerung*, *Regiments-tochter*, *Die Stumme von Portici*, Aïda (twice), *Hamlet* (twice), *Carmen*, *Tannhäuser*, *Robert der Teufel*, *Der betrogene Kadi*, *Die Hugenotten*, *Der Barbier von Sevilla*, *Undine* (twice), *Der König hat's gesagt*, *Lohengrin*, *Don Juan*, *Violetta* (*La Traviata*), *Der Prophet*, *Die Zauberflöte*, *Das goldene Kreuz*, *Norma*, *Der Nordstern*, *Oberon*, *Der Troubadour*, *Der Fliegende Holländer*.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Be good enough to draw Mr. Pauer's attention to an error in page 8 of the *MUSICAL RECORD* for last month. In column 1 he says that Bateson went to Dublin after 1611. This is the common account, but it is entirely incorrect. Bateson was appointed a Vicar-Choral of the "Cathedral of the Holy Trinity, commonly called Christ Church," Dublin, on the 24th March, 1608 (Old Style), that is, 1609 as we now reckon, or, as we write it, 1605. He was appointed organist shortly afterwards. The date, therefore, should be 1609. The original record is still extant in the cathedral books, and if Mr. Pauer refers to Grove's *Dictionary of Music*, Vol. IV., p. 170, col. 2, note, he will see what I said about it. When Rimbault wrote the article in Grove's *Dictionary*, Vol. I., he knew nothing of the cathedral "Chapter Acts." I have not yet ascertained when and where Bateson died. The next organist of Christ Church whose name I find recorded is Randal Jewitt, appointed in 1631, and it is quite possible that Bateson's death took place then; but I am not sure of this, and it is also possible that another organist, whose name I do not know, may have intervened between him and Jewitt.

Dr. Rogers succeeded Jewitt as organist of Christ Church in 1639.

Yours faithfully,  
GEO. ARTHUR CRAWFORD.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In case no one has done so before, I venture to make a suggestion with regard to the publication of songs.

The professional singer, as a rule, supplies himself with a copy of the song for his own use; but the amateur, in nine cases out of ten, adopts one of three courses: either he (1) relies on memory, or (2) looks over the copy of his accompanist, or (3) provides himself with a manuscript containing solo and words. Courses 1 and 2 always hamper the singer, and he rarely renders the song freely and properly; and course 3 has its disadvantages.

It would be a great boon to a large and increasing number of amateur vocalists if the publishers of songs would issue with each a sheet containing the air and words, with the necessary expression marks, &c. Such a sheet could not add much to the cost of production, and would give immense satisfaction to those persons who so willingly come forward to help at popular entertainments, and who are not disposed to purchase a duplicate copy.

Yours faithfully,  
A COUNTRY VICAR.

## OUR MUSIC PAGES.

THE musical example selected this time for "Our music pages" is taken from a charming series of twelve duets or two-part songs by Herbert F. Sharpe. They are called "Songs of the Year," and each is descriptive of some peculiarity of the month to which it belongs. The one given in the present number is assigned to February, the month of which Spenser says:—

"Then came cold February, sitting  
In an old wagon, for he could ride,  
Drawne of two fishes, for the season fitting,  
Which through the flood before did softly slide  
And swim away; yet had he by his side  
His plough and harness fit to till the ground,  
And tools to prune the trees, before the pride  
Of hasting prime did make them burgeon round."

The author of the words of "The Songs of the Year," Mr. E. Oxenford, apostrophises the snowdrop—the flower which comes at a time when few others peep above the ground, and which spangles the earth with its silver drops. The accompaniment of *arpeggio* to this song may possibly be intended by the composer to represent the graceful droop of the modest white flowers. It forms



## HERBERT F. SHARPE'S "SONGS OF THE YEAR"

12 Two-part Songs.

(Angerer &amp; Co's Edition No 8978.)

## No 2. FEBRUARY.

Allegretto tranquillo. M. M. ♩. = 46.

2. *pp una corda*

*second time pp*

1. Snow - drop, pure and  
2. Snow - drop, pure and

1. Snow - drop, pure and  
2. Snow - drop, pure and

*Ped. simile*

low ly, Raise thy ti - ny head; The  
low ly, Would'st thou fin - er be? A

low ly, Raise thy ti - ny head; The  
low ly, Would'st thou fin - er be? A

bit - ter winds will hurt thee not, Tho' o - ther flow'rs be  
pic - ture of mag - ni - fi - cence, A won - d'rous sight to

bit - ter winds will hurt thee not, Tho' o - ther flow'rs be  
pic - ture of mag - ni - fi - cence, A won - d'rous sight to

1. dead! see? 2. dead! see? *mf* Queen art thou in  
No! thy sim - ple

dead! see? dead! see? *mf* Queen art thou in  
No! thy sim - ple

*cresc.* win - ter, Queen of wood and lea, For  
beau - ty Charms both heart and eye, And

win - ter, Queen of wood and lea, For  
beau - ty Charms both heart and eye, And

*cresc.* *f*

none dis - pute thy flor - al reign, But yield the throne to  
none would wish thee o - ther - wise, So all con - tent - ed

*rall.* *pp a tempo*  
thee! Snow - drop, pure and low - ly, Raise thy ti - ny  
lie! Snow - drop, pure and low - ly, Wouldst thou fin - er

*rall.* *pp a tempo*  
thee! Snow - drop, pure and low - ly, Raise thy ti - ny  
lie! Snow - drop, pure and low - ly, Wouldst thou fin - er

*rall.* *p* *pp a tempo*

*molto cresc.*  
head, The bit - ter winds will hurt thee not, Tho'  
be? A pic - ture of mag - ni - fi - cence, A

*molto cresc.*  
head, The bit - ter winds will hurt thee not, Tho'  
be? A pic - ture of mag - ni - fi - cence, A

*molto cresc.*



o - ther flow'rs be dead! The bit - ter winds will  
won - drous sight to see? A pic - ture of mag -

o - ther flow'rs be dead! The bit - ter winds will  
won - drous sight to see? A pic - ture of mag -

hurt thee not, Tho' o - ther flow'rs be  
ni - fi - cence, A won - drous sight to

hurt thee not, Tho' o - ther flow'rs be  
ni - fi - cence, A won - drous sight to

dead! see?

dead! see?

*pp* *una corda pp*

*molto rall.* *ppp*

*rall.* *rall.* *rall.*

*pp* *una corda pp*

*molto rall.* *ppp*

a character not inconsistent with the nature of the flower. At all events it exhibits both to the eye and to the ear the care and thoughtfulness which the composer has brought to his assistance. His endeavour to give suitable local colouring to his ideas in treating of the style of each month's peculiarities may be gathered from this example. Each of the others is equally well worked out, and the whole series is suitable for use for single voices as well as it is for the purposes of class-singing.

## Reviews.

*Album pour la Jeunesse* (Jugend-Album) pour le Piano. (Op. 140.) Par CORNELIUS GURLITT. (Edition No. 6,162; net, 2s.) London: Augener & Co.

IN the Album, Op. 140, Herr Gurlitt displays to advantage his talents as a writer for the young. The twenty melodious and characteristic pieces of which it consists are both pleasing to the ear and easy for the fingers. Herr Gurlitt's work cannot be too warmly recommended to teachers. As other compositions of his, so also the March, Festive Dance, Morning Song, Catch Me, Murmuring Brook, Serenade, Musical Box, and the rest of the Album are sure to improve and to entertain the young incipient pianists.

*Six Studies in the form of Capriccios* for the Piano-forte. (Op. 11.) By W. STERNDAL BENNETT. (Edition No. 8,053; net, 1s.) London: Augener & Co.

BENNETT composed these studies in his eighteenth year. This is what Schumann relates, and he was, no doubt, informed of the fact by the composer, with whom he had much intercourse. It would be difficult to determine whether Op. 11 is more eminent as matter for practice or enjoyment. Although we certainly do not rate its contents merely as studies, we lean to the opinion that they are more important as capriccios. We subscribe to what Schumann says, namely, that they were not great inventions, but that Bennett always does just what he can do, and as his is a beautiful nature, he does it beautifully. This is higher praise than it seems to be; for it presupposes beauty of contents and, above all, perfection of form—rare things, the latter even more than the former.

*Fantaisie pour Piano à quatre mains.* (Op. 11.) Par EDOUARD GRIEG. (Edition No. 6,922; net, 1s. 6d.) London: Augener & Co.

GRIEG's *Fantaisie* consists of a short introductory *Andante* (D major,  $\frac{3}{4}$ ) and a considerably developed *Allegro agitato* (D minor,  $\frac{3}{4}$ ). The work is full of that breezy northern poetry of mountain, fjord, and open sea, which animates so much of the Norwegian composer's music. He who knows Grieg's sonata, Op. 8, for pianoforte and violin, will find himself in

the *Fantaisie* amidst familiar scenes. We do not mean to insinuate that the composer repeats himself; if he repeats anything it is not his ideas, but the national peculiarities of melody, harmony, and rhythm. These latter are the same which we meet with in the work already alluded to, and still more strikingly in the other sonata, Op. 13, for pianoforte and violin, and in the pianoforte concerto, Op. 16. Our judgment of Op. 11 may be summed up in the words: Undoubtedly a work of great piquancy and notable original power.

*Lieder.* By FRANZ SCHUBERT. Transcribed for the Pianoforte by FRANZ LISZT. Vol. II. (Edition No. 8,389b; net, 2s.) London: Augener & Co.

IF Liszt had written nothing but his transcriptions, he would have secured for himself an honourable place in the history of the pianoforte literature. Among the innumerable productions of this sort he has given to the world during the long span of his life, none rank higher than his transcriptions of Schubert's songs. In playing them we understand how they helped to bring into notice and to popularise the neglected Schubert. It is possible to find here and there something of which we cannot approve (for instance, the concluding symphony of "Impatience"), but for all that it is not to be gainsaid that Liszt's transcriptions are unique in this class of writing. The second volume contains ten songs, namely, *Der Wanderer* ("The Wanderer"), *Ungehduld* ("Impatience"), *Lebe wohl* ("Farewell"), *Trockne Blumen* ("Withered Flowers"), *Du bist die Ruhe* ("Sweet Repose"), *Das Wandern* ("Wandering"), *Der Müller und der Bach* ("The Miller and the Brook"), *Frühlingsglaube* ("Faith in Spring"), *Der Leyermann* ("The Organ-player"), and *Aufenthalt* ("Resting Place").

*Lesson Book for the Pianoforte.* By E. PAUER. (Edition No. 8,320; net, 1s. 6d.) London: Augener & Co.

THIS is an excellent publication of its kind, commendable both for the choice and amount of the materials, including the necessary and dispensing with the superfluous. Mr. Pauer divides the Lesson Book into the following groups: Exercises to gain flexibility and lightness (five-finger exercises; single notes in each hand); exercises to gain independence of fingers (five-finger exercises; one, two, and three fingers remaining stationary whilst the others are in motion); exercises to give firmness and strength of touch (two simultaneous notes in each hand, with and without sustained notes); exercises in passing the thumb (with and without sustained notes; single and double notes); major and minor scales in octaves; the minor scales with the minor sixth; scales in thirds and sixths; scales in different order; chromatic scale; exercises in broken chords (arpeggios); exercises in shakes. This indication of the contents makes further comment superfluous.

*Barcarolle* pour Violoncelle (ou Violon) avec Piano. (Op. 12.) Par EDOUARD HERRMANN. (Edition No. 8,678; net, 1s.) *Petites Variations faciles*, pour deux Violons avec Piano. (Op. 13.) Par E. HERRMANN. (Edition No. 5,332; net, 1s.) *Sérénade*, pour trois Violons et Viola (ou Violoncelle). (Op. 14.) Par E. HERRMANN. (Edition No. 7,228; net, 1s.) London: Augener & Co.

THE three *opuscula*, whose names head this notice, are very varied in nature, but all good in their way. Nothing, for instance, can be more welcome to a trio of two incipient violinists and an incipient pianist than the three extremely simple variations on a German folk-song (Op. 13). The *Sérénade*, Op. 14, for three violins and viola (or violoncello), on the other hand, is a more complex piece, full of charming sonorities, for more advanced violinists—the first violin part, the most difficult one, demanding shakes and shifting, ascending as high as the second *a* above the stave. As to the *Barcarolle*, Op. 12, for violoncello (or violin) and piano, it must be admitted to be a very pleasing, melodious composition, with a tasteful accompaniment.

*Album* pour Viola et Piano. Arrangé par K. A. STEHLING. (Edition No. 9,201; net, 2s. 6d.) London: Augener & Co.

THE arrangement for viola and piano of the pieces contained in the album is well done. As to the pieces themselves, what need is there to speak of R. Wagner's Album-leaf, Liszt's Consolation, Reinecke's Evening-prayer and Tears, Henselt's Fountain, Lully's Gavotte and Rondeau, Ries' Romance, David's Scherzo, Reber's Berceuse, and Rheinberger's Mazurck?

*Six Songs* with Pianoforte accompaniment. (Op. 23.) By W. STERNDAL BENNETT. (Edition No. 8,810; net, 9d.) London: Augener & Co.

THE word "chaste" characterises these songs best. Strong emotions will in them, as in other compositions of Bennett's, be sought for in vain; but gentleness and grace make up for the shortcoming, if shortcoming it be. "Musing on the roaring ocean" (words by R. Burns and W. Gerhard), "May Dew" (by Uhland), "Wave, wind and bark" (by Miss Landon and W. Gerhard), "To Chloë, being ill" (by R. Burns and W. Gerhard), "The Past" (by Shelley and W. Gerhard), and "Gentle Zephyr" soothe rather than rouse; they are impregnated with an all-pervading sweetness. Seeing that these charming songs have both English and German words, and may be had at the fabulously low price of ninepence, the publishers are not likely to lack purchasers.

*Songs of the Year.* Twelve Two-part Songs. Words by E. OXENFORD, music by HERBERT F. SHARPE. Op. 16. (Edition No. 8,978.) Price 2s. London: Augener & Co.

THE thought is good which prompted the production of the twelve "Songs of the Year" in the form as they

now appear—namely, each song set apart as the poetical and musical representatives of the months. Each is described in words conformable to an accepted typical character conformable to the seasons. Thus, the song for January, "Hark! the joyous bells are ringing," tells of the rejoicings at the beginning of a new year. The melody is very captivating, and the accompaniment, in which the chimes of the bells are imitated, serve as a sort of ground bass upon which the vocal portions are superimposed with the cleverest result. The flower "which peeps from out the frozen earth," "Snowdrop pure and lowly," forms the theme for February, and, as this is printed in the music pages, it speaks for itself, and may be taken as a fair sample of the general character of the method of treatment. The particular nature of each song can, of course, only be known by a study of the whole series; but the few hints as to the style of each, which may be formed by a verbal description such as the present, may help to the formation of a pretty fair notion of the several songs. The typical quality of March is borne in mind in the words which commence, "The wintry wind is blowing." The "rude bluster" and restlessness of the elemental disturbance is shown in the *arpeggio* accompaniment in the bass. The advent of the fairest season of the year in the month of April suggests a light, joyous subject to the words "Hail! fair Spring." "Now comes fair May, the fairest maid aground," as Spenser sings; and in similar strain the present poet indites his verse, "O month of sweetness," the music being in all ways conformable to the spirit of the lines. "When roses blow," would point to the month of June, that being the conventional time of roses. This has a pretty melody, and will probably be one of the favourite sections of the work. The next in order, July—"O golden days of Summer"—is a little gem of work, the combination of voice and accompaniment being most happily contrived. The shimmering heat of a summer day is suggested by the bass accompaniment, which is directed to be played softly, and the delights of the river on a glorious August evening, "When the spell of toil is over," forms the theme for that month. This is especially a charming number. A rural scene, "The Harvesters," represents September, and this is treated throughout with pastoral simplicity, which augments the effect of the whole thought. The advent of Autumn, and the sad reflections which the season inspires, is hinted in the music to the song for October, "Leaf by leaf, alas! alas!" The need for further toil before the Winter sets in is shown in the next song for November, "Come, the faggots gather." This is also treated in pastoral form, and has a melody which is attractive, though it is less original in style than all the other songs. It may be that the words did not so fully excite the sympathies of the composer. They are somewhat weaker in style, and less accurate in treatment. The last song, for December, is very good, and completes the cycle after the manner in which it was entered upon. The bells rang for January—for December there is a like invocation, "Ring out, ye joyous bells," and the



accompaniment once more is based upon the imitation of a peal of bells. The effect is excellent. The keys of the songs are so associated one with the other that the whole series of twelve duets could be sung in sequence as a cantata of the year, or each month taken by itself as might be agreeable or pleasing to the performers. In any case, there is little doubt but that they will find admirers. All the happy results gained are brought about by the simplest means, and there is so much talent and musical ability exhibited in each of the duets by themselves, that they are certain to give pleasure to those who take the trouble to become acquainted with them, and also to create an interest in other works from the same hands.

*Chanson sans Paroles* (Lied ohne Worte) pour Piano.  
Par FANNY HENSEL. London: Augener & Co.

MUSICAL readers need not be reminded that the composer of this piece was the sister of Mendelssohn, nor is it necessary to repeat in this place the statements made concerning her share in the invention of the style to which this example belongs. It is enough to call attention to it, and to assure those who are interested in the subject that the composition is well worthy of attention, will well repay study, and may be heartily recommended because of the form in which it appears. It was one of the pieces selected to be played at the concert given a short time back at the Victoria Rooms, Bristol, of female compositions, by female artists, and was played by Mrs. Roeckel.

#### MINOR ITEMS.

"STUDIES in Worship Music" (second series), by John Spenser Curwen (London: J. Curwen & Sons), is a continuation of the work which has already formed the subject of favourable comment in a former number of the RECORD. The present book contains a series of short articles descriptive of music at various prominent places in London and elsewhere—the Chapel Royal, St. Paul's, Westminster Abbey—German Protestant music, the St. Cecilia movement, music in theological schools and in the Eastern Church, and other subjects, which will be read with interest by those to whom such matters are attractive.

A further instalment of the "Feuillets d'Album pour piano à quatre mains," par Cornelius Gurlitt, Op. 147 (Augener & Co.), namely, Nos. 11 and 12, are a "Bolero" and a "Capriccietta." The first is a clever imitation of the Spanish style of melody and rhythm, with a peculiar dash and character of its own; the second, which is called by a novel title, is a charming piece of workmanship, pleasant and light, yet very fascinating in style and treatment.

Mr. Reginald J. Thompson has also sought inspiration at "the well of Iberian musical rhythms" for his clever and sprightly characteristic piece, "A l'Espagnole" (Augener & Co.). He has succeeded in making an agreeable addition to the stores of comparatively easy and melodious works for the pianoforte.—The former numbers of the "Morceaux élégants pour piano," par Frédéric Mann, namely, the "Nocturne Melodie" and the "Caprice," have been already spoken of in these columns. Messrs. Augener have now added two more pieces to the list, one called "Légèreté," the other "L'Extase," forming Nos. 3 and 4 of the list. Both are remarkably well written, and would form invaluable studies for graceful playing. In "Légèreté" there is a marked melody in the

bass, which is accompanied by passages of independent character for the right hand, most cleverly contrived and remarkably effective. The tender feeling for melody which the composer possesses is also well shown in "L'Extase," which is a sort of song without words, the sentiment of which cannot fail to commend itself both to hearers and to players.—The "Marche Féerique," by Walter Brooks (Augener & Co.), opens with a phrase and rhythm somewhat gavotte-like in character. When the melody reappears after the first change the accent is altered, and the passage which was announced on the third beat of the bar, begins with the first and goes on to the end. This is a somewhat novel treatment, which may possibly be justified by the intention of the composer, in his desire to show that the observance of strict form in a piece in which ethereal beings are concerned, like them, is not material.—Under the title of "Gedankenspiele für das Pianoforte," Mr. Algernon Ashton has written five pieces which are marked by considerable originality, even though the lines upon which they have been set out show a strong inclination towards older patterns, such as commend themselves most forcibly to the mind of the composer. They are well adapted for the instrument, and may be heartily recommended to those who desire to encourage the talents of a rising young English composer. The publisher is C. F. Kahnt, of Leipzig.—Another Leipzig publisher, Fr. Kistner, has issued a "Suite for Pianoforte," also by an English composer, Whewall Bowling, Op. 3. The suite consists of a "Minuetto e trio," in B minor and G major, an "Adagio ma non troppo," in D, and a "Rondo scherzoso," in B major. The first movement is dignified and musicianly. Passages of imitation are introduced in a manner more suggestive of spontaneity than as a show of scholarship; in fact, the apparent absence of labour in the Minuet and the Adagio, which is exceedingly thoughtful and good, is an evidence of the good training of the writer, and of his correct musical taste. Each movement is ably contrived and well put together; the "Rondo scherzoso" is particularly well written, and carries the mind in agreeable concord with the author to the last note. We should be glad to see other works from the same hand.—"On Change," march by Charles Harris (Harris & Co.) is spirited and effective, and points to the possibility of better things in the future.

#### Concerts.

##### THE POPULAR CONCERTS.

THE popular concerts were resumed on the 11th, when an adagio in G major, written by Spohr some time during his visit to London in 1820, was the novelty produced. It was played by Mme. Norman-Néruda in her best style, and so it gained a degree of importance greater than that to which its inherent qualities would entitle it. The clever player coupled with the novelty Paganini's "Moto Continuo," which provoked the most enthusiastic applause. She was accompanied by Miss Fanny Davies, who introduced as her own solo Schumann's "Douze Études Symphoniques." These were given by the clever young player in a manner worthy of all praise—accent, expression, and technique being alike excellent. She was thrice recalled, and she pleased the audience still further by the performance of one of the same master's "Kinderscenen." The programme contained also the E flat trio of Schubert, Op. 100, which was performed by Mme. Néruda, Miss Davies, and Herr Hausmann, in a thoroughly genial way, and was warmly applauded. Herr

Hausmann is a very fine player, and he lent most valuable aid, not only in the trio, but likewise in the opening quartett in A major, by Mozart, No. 5. Still, the general effect of this work was not so good as it might have been. The performers may have been disconcerted in consequence of the breaking of a string, and so became thrown out of their customary ease. Mr. Edward Lloyd was the vocalist, and Mr. E. Hopkins Ould the accompanist.

At the Saturday concert on the 16th, the only comparative novelty in the programme was the "Märchenerzählungen," for pianoforte, violin, and viola, by Schumann, played by Mr. Charles Hallé, Mme. Néruda, and Herr Straus. The only movement out of the four which possesses any distinctiveness of character is the third; the rest are "Schumannesque," but nothing more. It may be for this reason that it is not more often heard. The concert opened with the andante in E major and scherzo in A minor by Mendelssohn, excellently played by Mme. Néruda, and Messrs. Ries, Straus, and Hausmann. Mr. Hallé gave a capital reading of Chopin's "Nocturne" in B flat minor, Op. 9, No. 1, and strove his utmost to impart an interest to the dull and laboured scherzo in E flat minor of Brahms. The audience recognised his intention, and rewarded him with an encore, in response to which he played Chopin's "Impromptu" in A flat. The great feature of the evening was undoubtedly the Beethoven Septet, which was presented for the thirtieth time at these concerts. It was most splendidly given by Mme. Néruda, Messrs. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini. Each artist was at his best, alone and in combination. The horn playing of Mr. Paersch was especially worthy of note. Mr. Santley was the vocalist, and Mr. Sidney Naylor the accompanist, thoroughly efficient as usual.

On the 18th (Monday) Schumann's quartett in F, Op. 41, No. 2, for strings, was presented for the third time, the first having taken place in February, 1867. It attained only a partial success. The andante was a little too slow. The quartette of Haydn, Op. 33, in C, No. 3, was not only better given by the same players (Mme. Néruda, Messrs. Ries, Straus, and Hausmann), but its spirited and tender strains appeared to afford a larger measure of delight. The pianist was M. de Pachmann, and Beethoven's sonata in D minor, Op. 31, No. 2, his solo, which he had already selected for one of these concerts in November. He joined Herr Hausmann in a capital performance of Schumann's adagio and allegro, Op. 70, written originally for piano and horn. Miss Phillips, a young singer with a fine voice, sang songs by Mme. Valérie White and Thomas, in Swedish, Spanish, and French, and was recalled.

The meeting of Saturday, the 23rd, was distinguished chiefly by the clever and intelligent performance of Beethoven's A major sonata, Op. 101, by Mr. Max Pauer. The young pianist, who by earnestness of purpose has earned an estimable position in the profession, secured on this occasion the admiration of all, even the most experienced among the audience, by his performance. The enthusiasm his playing excited may be gauged by the fact that he was recalled thrice at the conclusion. He also played, with Herr Hausmann, Chopin's "Introduction and Polonaise," in C major, Op. 3, for piano and violoncello, and took part with him and Mme. Néruda, and Herr Hollander, in the Brahms quartett in G minor, Op. 25, for piano, violin, viola, and violoncello, greatly to the satisfaction of the audience. Beethoven's favourite quintett in E flat, Op. 4, for two violins, two violas, and violoncello, gave Mme. Néruda, Messrs. Ries, Hollander, A. Gibson, and Hausmann a good opportunity for the exhibition of their united powers, which was duly

appreciated. Mr. E. Lloyd was the vocalist, and his songs, "In native worth" (Haydn), "I chant my lay," and "Songs my mother taught me," by Dvorak, were greatly enjoyed. Mr. C. Hopkins Ould was an excellent accompanist.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THE *Faust* of Berlioz was given at the concert of the Royal Albert Hall Choral Society on the 20th. Mme. Valleria, Mr. E. Lloyd, Mr. Pyatt, and Mr. Barrington being the soloists, and Mr. Joseph Barnby the conductor. Mme. Valleria brought a considerable amount of earnestness of purpose to bear upon her reading of the music apportioned to Margaret. Mr. Edward Lloyd made, as usual, a perfect Faust, Mr. Pyatt sang the part of Brandon with his accustomed excellence, and Mr. Barrington Foote, who was the Mephistopheles, was considerably overweighted in the character. The "Danse des Sylphes" was encored as usual, the Hungarian march came in for some warm applause, and the rest of the orchestral music was given in the most commendable style by a very good band. Among the noteworthy features of the performance, the chorus singing should be mentioned with unqualified praise. The choral members of the Society are making a daily advance towards perfection, as their performance on this occasion marks a stage which ought to be remembered.

#### THE ROYAL AMATEUR ORCHESTRAL SOCIETY.

THIS distinguished body gave a concert in St. James's Hall on the 16th, in aid of the funds of the Soldiers and Sailors' Families' Association. The band, under the direction of Mr. George Mount, performed several pieces in a creditable fashion, their greatest success being achieved with the selection from Mendelssohn's "Midsummer Night's Dream music." The vocalists were Mme. Albani and Mr. E. Lloyd, who kindly offered their services in aid of the institution. H.R.H. the Duke of Edinburgh played the violin obligato part to Braga's "Serenata," which was sung by Mme. Albani with all her wonted expression. Mr. John Cheshire played a harp solo of his own composition, and Mme. Frickenhaus the "Serenade and Allegro Gioioso" of Mendelssohn. There was a distinguished audience, and the efforts of the performers were duly appreciated.

#### Musical Notes.

THE new work which is to follow Massenet's *Cid* at the Opéra, *La Patrie*, has been read at M. Ritt's. M. Padilhe is the composer of this opera, the libretto of which is founded on Victorien Sardou's drama. "The poem, condensed in five short acts," says M. Prével of the *Figaro*, "is admirably laid out from a musical point of view. Accordingly, M. Padilhe has been able to display dramatic qualities which in his preceding works appeared only in a tentative state. The few auditors were deeply impressed by the music, and warmly congratulated the composer. It is well known that in *Patrie* the interest increases from act to act. The music, it seems, follows the same progression. Let us hope, therefore, for the opera the same fortune which was the share of the drama."

THE Wagner question is still widely discussed in Paris. There is a rumour that M. Carvalho has for the present abandoned his project of producing *Lohengrin* on the stage of the Opéra Comique. Other more authentic

reports contradict this rumour, which is probably nothing but a pious wish. Indeed, many who denounce the opposition think it advisable to yield to it.

AT the Bouffes-Parisiens was lately performed a new operetta, *La Béarnaise*, the words of which are by MM. Albert Vanloo and Eugène Leterrier, and the music by André Messager. Of the latter it is said that the first act left the audience somewhat cold, but that the last acts, especially the second, literally and justly enchanted it.

WHEN Gounod lately passed through Rheims, Monseigneur Langénieux, the Archbishop, asked him to write a mass in honour of Joan of Arc. The composer forthwith answered: "I will write a work worthy of the heroine and martyr; I shall come to Rheims, and compose it in the cathedral itself, before the altar."

THE Cardinal Archbishop Caverot, of Lyons, protests against the performance of Massenet's opera, *Herodiade*—a work which he describes as a travesty of the Bible—warning all good Catholics to keep away from it.

*Dans les Nuages*, an opera, the libretto of which is by Jules Rostaing and Prosper Mignard, and the music by Le Rey, has been, for the first time, performed at the Rouen Théâtre des Arts.

GOLDMARK has finished his opera, *Mertin*, which will be produced at the Vienna Court Theatre at the beginning of next season.

OF the Vienna singers the following will take part in the Bayreuth performances:—Mme. Materna (Kundry), Mme. Papier (Brangäne), Herr Winkelmann (Parsifal), Herr Scaria (Marke), Herr Reichmann (Amfortas), and Reichenberg. The rôle of Isolde will be sung by Mmes. Sucher and Lilli Lehmann; and that of Tristan by Herren Niemann and Vogl. Herr Gudehus and Mme. Malten will not be able to leave Dresden.

TWO new comic operas were lately heard at Berlin: *Rafaela*, by Max Wolf, at the Friedrich-Wilhelmstädtischen Theater; and *Signor Lucifer*, by Louis Dumack, at the Luisenstädtischen Theater. Both were much applauded. With regard to the latter we have yet to state that it had already, last year, been heard at Stettin.

EUGÈNE D'ALBERT'S symphony, which was well received at one of Nicodé's concerts at Dresden, will shortly be performed at Hamburg and at one of the Berlin Philharmonic concerts, under Klindworth's direction. The young *maestro* is said to be writing an opera.

AN interesting revival—interesting, at least, in one respect—took place at Hamburg, *Die hohe Braut* or *Die Franzosen vor Nizza*. The author of the libretto of this opera is no other than Richard Wagner, who wrote it for Reissiger, but afterwards gave it to J. F. Kittl. The opera had, until the Hamburg revival, only been performed at Prague, where it was put on the stage in 1848. According to accounts we have seen the music is good, although here and there somewhat old-fashioned. Wagner wrote the clever libretto, which is founded on a romance by Joseph König, in 1833, but revised it in 1843.

THE Hamburg *impresario*, Herr Pollini, surpasses all his German confrères in enterprise. Besides the above-reported revival he lately produced also Alphonse Daudet's *Arlésienne*, with George Bizet's music (overture, *entr'actes*, *intermezzi*, and choruses). This was the first appearance of the work in Germany.

We hear that Hamburg is going to have next winter a series of symphony concerts under Hans von Bülow's direction.

THIS year the Heidelberg University will celebrate its five-hundred years' existence. Several musical works have been, or are being, composed for the occasion:

Vincenz Lachner, a festival poem, by Victor Scheffel; Joseph Rheinberger, a composition for male voices; and the university musical director, Wolfrum, Klopstock's great *Halleluja*, for mixed chorus and orchestra.

THE Beethoven prize of the Gesellschaft der Musikfreunde (Vienna) has been awarded to Robert Fuchs for his symphony in C major. The prize consists of 500 florins.

THE operas of Vienna and Dresden are about to introduce the new pitch. At the Dresden Opera an electric pitch-pipe will, instead of the oboe, give the note to be tuned to.

AT Leipzig a Liszt society has been founded which intends to give this winter five concerts at popular prices. The following artists have promised their co-operation:—Mmes. Moran-Olden and Steinbach-Jahns, and Herren Eugène d'Albert, William Dayas, Arthur Friedheim, Martin Krause, Alexander Siloti, Bernhard Stavenhagen, Alwin Schröder, the string-quartet of Adolf Brodsky, Hans Becker, Hans Sitt, Julius Klengel, and the choral society Arion. The subscription price for the five concerts is only five shillings.

NEW editions: (1), A stylistically polished second-edition of Dr. W. Langhans' interesting pamphlet, "Das Musikalische Urtheil und seine Ausbildung durch die Erziehung," made lately its appearance. (2) Dr. Hugo Riemann has in preparation a thoroughly revised third edition of his excellent "Musik-Lexikon."

IT is intended to erect at Dessau a monument to Friedrich Schneider, the Handel of the nineteenth century.

THE following list of twenty-three new operas, produced in Italy in the course of 1885, may interest the reader:—*Alaimo di Lentini*, by Bottagisio (Pavia); *Aktos*, by Finotti (Ferrara); *Maria*, by Signora Irene Morpurgo (Florence); *Un'Avventura di Telemaco*, operetta by Nino Rabora (Turin); *Bianca*, by Tasca (Florence); *Schoppentrinker*, operetta by Zambelli (Genoa); *Chi non ce l'ha se lo insegna, chi ce l'ha se lo tie*, operetta in the Roman dialect, by Mascetti (Rome); *Marion Delorme*, by Ponchielli (Milan); *Giuditta*, by Silveri (Catania); *Il Conte di Rysoor*, by Rasori (Milan); *Eloisa d'Aix*, by Codivilla (Bologna); *Una Notte a Venezia*, by Avalloni (Salerno); *Il Patto de Nozze*, by Brocchi (Turin); *Un Milioncino*, by Restano (Turin); *Evelia*, by Capelli (Pistoia); *La Guardia del morto*, operetta by Chappiani (Trent); *Il Giovine Maestro*, operetta by Orlandi (Leghorn); *Donna Juanita II.*, operetta by Santi-Mollica (Catania); *Le Sartine in carnevale*, by Strino (Spalato); *Le Paturnie de Padre Lorenzo*, operetta in Roman dialect by Mascetti (Rome); *Il Valdese*, operetta by Count Franchi (Turin); *Alba e Tramonto*, operetta by Campanelli (Naples); *La Coda del Diavolo*, operetta by Luigi Rivoi (Turin). To these operas have to be added *Adelia*, by Sangiorgi, a revised edition of an opera performed in Rome in 1861 under the title *La Mendicante*, and three Italian operas performed outside Italy: *Il Principe di Viana*, by Fernandez y Grajul (Madrid); *Buldassare*, by Villati (Madrid); and *La Derelitta*, by Viscount d'Aneiro (Lisbon). The number of new operas performed in Italy in 1884 exceeds those of last year by twelve.

AMILCARE PONCHIELLI, the composer of *I Lituani*, *La Gioconda*, and other operas, died of bronchitis, at Milan, on the 16th January. He was born at Paderno Fasolaro, near Cremona, on the 31st August, 1834, and at the age of eleven was admitted as a student into the Milan Conservatoire. He produced his first opera, *I Promessi Sposi*, at Cremona, in 1855. This was followed by *Roderigo*, at Piacenza, where he held the appointment.





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